

The illustration on the cover is an enlarged detail from the Bakota Funerary Figure, No. 49 in the exhibition.

ALLEN MEMORIAL ART MUSEUM

BULLETIN

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Foreword

Among the several forms of art inadequately represented at the Allen Art Museum of Oberlin College has been that of Negro Africa. This year the museum's Winter Exhibition is devoted to that art and will include several pieces recently added to our collections. This issue of the *Bulletin* serves as an illustrated catalogue, and makes the remarkable pieces assembled here available for future study.

Furthermore, this exhibition, African Art, is organized around the Baldwin Seminar being concurrently given at Oberlin by Mr. William Fagg, Deputy Keeper, Department of Ethnography, The British Museum, and we are happy to be able to print his opening public lecture as

the text for this issue.

The exhibition is, in some respects, an unusual one, for many of the pieces shown are little known outside a small professional circle. Indeed, some have never been exhibited publicly before, and we appreciate the generous loans from private collections that have made it possible for

these objects to be seen, studied and recorded.

We are particularly indebted to Mrs. Webster Plass for the loan of choice objects from her collection, for encouragement and advice, and for financial assistance. To Mr. and Mrs. E. Clark Stillman we are grateful for the opportunity to show so many of their superb objects from the Congo; and to Mr. and Mrs. J. J. Klejman for aid of all sorts without which this exhibition could not have been conceived and presented as it is.

We believe that the works of African art which have been assembled with the generous permission of their owners constitute a significant show, and hope that the illustrated catalogue found elsewhere in this number will have continuing value. The exhibition is supplemented in other rooms of the museum by collateral material, including an exhibition of modern African art collected and kindly lent by Mr. and Mrs. Melville J. Herskovits.

Charles Parkhurst Director

The Study of African Art

Let us begin by considering the present condition of the discipline to which we are addressing ourselves. We must first note that we have already begged a very large question by using the word "discipline", for it is hard indeed to detect any quality of discipline when we look at most of the publications and activities in the field of tribal art in the past few years. Much confusion reigns because of the lack of any generally accepted principles of study and criticism and for the more positive reason that the recent and current popularity of African art has been based in large part not on genuine scholarly interest but on fashion — a fashion which may suitably go under the name of nègrerie. We may ask ourselves where Oriental studies would be today if they had been as largely based on the ignorant chinoiserie and japonaiserie of eighteenth-century society. Does my heart swell with Africanist pride when I see in the expensive magazines that So-and-so, the well-known film star, innocent alike of taste and of intellect, has had her home decorated on her behalf in the latest style by Such-and-such, the avant-garde interior decorators, and that the necessary note of surrealist incongruity (for the avant-garde is always a little behind the times) has been provided by a fake Negro sculpture? No, these gentlemen are applying to the appreciation of African art a kind of hormone weed-killer which could well kill the plant by promoting excessive and weak growth. The activities of "collectors" who are not prepared to become genuine and critical connoisseurs are anything but praiseworthy, especially if they proceed to fix their defective taste upon the community by giving their collections to museums — all or nothing. Fortunately there are a number of collectors who do not deserve such strictures and who must in fact be the spearhead of a true public appreciation of African art.

Whence comes the fashion for uninformed nègrerie? It is the fruit, I think, of a fifty-year unbalance between the ethnological and the aesthetic approaches to tribal art. Appreciation of these exotic arts in Europe goes back, of course, much farther than that: about the time when the Spaniards were collecting Montezuma's treasure of turquoise and gold for use as royal gifts, the Portuguese were, somewhere on the west coast of Africa, commissioning beautiful ivory goblets carved by Negro craftsmen in an admittedly hybrid but aesthetically satisfying style, and these like-

wise found their way into the Royal Cabinets of Arts in the European capitals. The Weickmann collection of Yoruba, Dahomean and other West African works of art at Ulm was formed in the seventeenth century. By the early eighteenth century Sir Hans Sloane, founder of the British Museum, and other collectors were amassing "curios" of tribal craftsmanship along with their classical and Oriental objets d'art, and well before 1800 magnificent collections which are still unrivalled for aesthetic and ethnological interest were being made by Cook and other navigators. In the early nineteenth century ethnological science was born, partly on the foundations laid by these travellers and connoisseurs, and ethnographical collections began to be formed on a systematic basis. And if the materialistic philosopher Herbert Spencer could classify African sculpture as "at the lowest stage", museum curators were often more discerning, and the great Sir Augustus Wollaston Franks, Keeper of Antiquities at the British Museum, toured Europe indefatigably in the sixties and seventies seeking out choice specimens of African and Oceanic art with the same exquisite taste which he applied to the arts of the higher civilizations. In such quarters aesthetic appreciation of tribal sculpture was far advanced, and if "presentation" was lacking in the museums of the day, that is only because "presentation" is a peculiarly twentieth-century substitute for appreciation. On the theoretical side, sound foundations had already been laid by the early nineties for the study of the evolution and diffusion of tribal arts, most notably in the works of Haddon and Balfour. These pioneering studies were carried out largely in terms of decorative design, partly for the historical reason that Oceanic art (in which the decorative tends to overshadow the sculptural element) was far better known (no doubt because more accessible to travellers) than that of the African continent, still largely unexplored, but especially because the ethnologists were deeply, and rightly, devoted to the inductive method which is the essential of genuine scientific advance and found that decorative art lent itself more readily to objective analysis. The general principles which they laid down were such only as could be fully supported by observed facts; they made no claim to provide a complete theory of primitive art and in particular they rigorously eschewed value judgments, holding that aesthetics, in an absolute sense (as distinct from the relative study of tribal aesthetic attitudes), were beyond the scope of scientific investigation, at least at that time. Precisely because of this element of discipline, these works have never been superseded and may still be recommended to the up-to-date student more than 60 years later. The methods established in these and similar works in Europe and America

were perfectly capable of being developed for the scientific study of sculpture and of making eventually a most valuable contribution to com-

parative aesthetics.

This was the point at which the study and appreciation of tribal art had arrived early in this century when the Post-Impressionists made the great discovery that tribal art existed. As they were revolutionaries professing to make a fresh start, it is perhaps not surprising that they ignored the knowledge and appreciation of tribal art which already existed and the careful and original work which had been published on it by ethnologists. In their enthusiastic praises of the tribal art which they found in the museums, the artists gave the impression that the explorers and the curators had amassed it quite by mistake; but in fact the artists themselves were often uncritical in their evaluation of tribal sculptures, and there is some reason to believe that the sudden arrival in Europe in 1897 of thousands of bronze-castings from Benin — most of them aesthetically barren - played a great part in preparing them for the appreciation of tribal art in general. (Indeed, some of the worst examples of Benin art have continued ever since to appear in anthologies of Negro sculpture compiled under the influence of the modern art movement.)

These remarks are by no means meant in denigration of the modern artists as such; I am concerned here only with the regrettable effects upon the serious study of tribal art which followed from their incursion into the field and from the way in which, like good revolutionaries, they rewrote the history of its appreciation. What is especially surprising, and especially confusing also, is the extent to which anthropologists nowadays unquestioningly swallow this curious creation myth of the birth of recognition of primitive art fully developed from the brains of Picasso and his friends. The reason for this is presumably that almost all the many volumes illustrating tribal art which have been published during this century have been produced by and for modern artists and their followers and incorporate a pious repetition of the myth, while ethnologists have perforce to use these illustrated volumes as their raw material and must indeed look largely to the same clientèle for the success of any exhibitions or publications upon which they may venture.

But the root of the matter is that whereas the ethnologists had been adhering strictly to the inductive method, proceeding from particular observed and verifiable facts to general conclusions, the artists on the contrary followed the deductive approach, using particular facts and examples as expressions of general truths which they, knew or apprehended intuitively. As my friend Leon Underwood, the sculptor, has explained

to me, the scientist works his way haltingly, by trial and error, towards what the artist has known with certainty since the beginnings of art and long before the beginnings of science; science is uncertain, only art certain. These are indeed the two essential ways of human thought, and both in their different ways are valid. But we must render to Caesar the things which are Caesar's, and art history, including the analytical study of tribal art, is a matter not of art but of science, that is to say, it must be built up on verified facts. It is in this sense that the usurpation of tribalart studies by the modern artists was unfortunate, especially as the results involved so complete a rejection of the inductive method as to render "art" a concept to be avoided in the eyes of many ethnologists. So the recognition of tribal art by European artists, though in one way belated, was in another way premature: if it had been delayed until the ethnologists had extended their comparative studies over the whole field of tribal sculpture and tribal aesthetics, then a most fruitful collaboration would have been possible between the two approaches and a real, unified discipline might have been created. As it is, ethnologists must bear a large share of blame for allowing themselves to be frightened off by the excesses of the aestheticians and to be deflected from the paths of Haddon and Balfour and Boas.

In the last few years, the spate has continued, and is increasing in volume, of more or less personal anthologies of African and other tribal art in the form of books and exhibitions by people of varying taste; on the whole, it may be said that they reflect prevailing conditions rather than contributing much to their improvement. In the case of books especially, it is a pity that the considerable outlay of money involved cannot be used more often for systematic studies rather than random selections.

But we should not despair, and the picture is not all black. In this lecture I shall examine briefly some of the principal branches, actual or potential, of a holistic discipline of tribal art studies and shall refer from time to time to the advances made in some of them in spite of the general stagnation.

African Art in World Art History

The broadest aspect of African art which we can consider is its place in the world history of art, its relation to the other great traditions of art which are for the most part so much more familiar in schools of art and of the history of art. The major artistic epochs and regions of the world may be significantly divided into two groups according to whether they belong to industrial or pre-industrial cultures or civilizations, the

criterion of industrialism being the presence or absence of large and permanent buildings or other constructions which by their nature call for precision in design and execution. Other divisions have been tried, with broadly similar results. The term "pre-logical", however, we may dismiss at once, for there is not the slightest evidence that any subspecies, variety, race or branch of *Homo sapiens* is in any sense pre-logical, though there may be a few which are anti-logical. The commonly used division into "literate" and "pre-literate" is broadly valid, but to my mind literacy is probably itself a symptom rather than a cause of the difference between the two groups; and certain cultures which I should regard as clearly industrial, such as the ancient Peruvian and Central American civilizations, have lacked writing.

Not only the Negro African but all the other cultures commonly subsumed under the word "primitive" are clearly of the pre-industrial category; the word "tribal" is to my mind greatly to be preferred to "primitive" in defining these peoples, and in fact traditional art seldom if ever seems to survive complete detribalization, though it is in some cases the last thing to go. Conversely, where arts of the kind of which I speak are found, the cultures concerned are found to be, or to have been, tribal in character. It is true that there are certain peoples commonly included within the scope of ethnographical museums — such for instance as the Javanese and the Maya and Aztecs — whose tribal status is often questioned; but since the pre-industrial status of their art, according to my criteria, is equally dubious, the validity of my equation is confirmed rather than reduced by this fact.

In order to make clearer the significance for our purpose of this division of human arts into the pre-industrial and the industrial, let us consider for a moment the early history of some of the main streams which have contributed to our Western tradition. In ancient Egypt, the predynastic arts were quite clearly of our pre-industrial sort, having a large element of stylization and an imaginative quality which was unhampered by the desire for close imitation of reality; but early in dynastic times a fundamental change set in with the invention of the ground line as a base for relief representations of figures and with the introduction of geometric methods of ensuring canonical proportions; it was no coincidence that this happened at a time when geometrical precision became essential for the building of great pyramids, temples and palaces, and from the same materialistic causes was formed the Egyptian stereotype of the human body based on a stolid and petrified naturalism which, except for the Amarna interlude, was to subsist until Hellenistic times.

But it was the similar historical sequence in the Greek world itself which was most decisive for the industrialization of western art, for its gleichschaltung in the interests of technological progress. Cycladic art provides of course the very extreme of stylization; and we pass through the Minoan and Homeric periods and well into the sixth century before the influence of Egyptian industrialization and applied mathematics, by way of Asia Minor, brings on that artistic transition which was to culminate late in the fifth century in the Periclean Acropolis. Here we first recognize unmistakably, by hindsight, that the great Western tradition has begun. In Italy again we see one of the finest of pre-industrial arts, the Etruscan, along with the more rustic arts of the rest of the country, giving place to the naturalistic revolution only when Graecia capta ferum victorem cepit et artes intulit agresti Latio, and the otherwise undistinguished general Mummius returned from his Greek campaign with shiploads of looted statuary, thus setting the Romans on their career as the merchants of that artistic tradition of which the Greeks were the principal manufacturers. We need not trace here the partial relapse into pre-industrial conventions between the fall of Rome and the fall of Byzantium, or the triumphant revival of naturalism which then followed and has remained in force ever since - never more so, I suggest, than in the curiously inverted form of modern art.

What then is the fundamental difference between the pre-industrial. and the industrial ways of life and art - for it is obvious enough that there is one? For the answer we must look to anthropology, which has from the beginning been deeply interested in the basic beliefs of primitive peoples. It would seem that tribal life generally is founded on and integrated by a concept or concepts of force, soul stuff, mana, or whatever it may be called, which is the ultimate reality. These concepts were formerly misinterpreted as superstitions and later as magical systems, no doubt under the influence of the isolated and disconnected survivals of them which we know in our own culture as folklore; but they seem rather, wherever they have been fully studied, to be coherent philosophical systems, informing the whole tribal life and therefore also the tribal art. Many authorities have termed them "dynamic" or "dynamistic", because of what appears to be a basic difference in ontology, in their conception of the nature of being: for them it seems that the ultimate reality is energy rather than matter, that being is a process rather than a state. In a sense, their world is a four-dimensional one, whereas a threedimensional world, in which everything can be expressed in terms of measurable states, seems to be a prerequisite for practical purposes of the

development of great industrial civilizations — until, that is, science becomes refined enough to probe inside the atom, when energy seems to

come into its own again.

It would certainly seem that African philosophy is of the dynamistic kind, and we shall return later to a possible expression of this dynamism in sculptural form. Meanwhile we must be seized of the fact that the difference between African art and the art of the high civilizations is not superficial, like that between "academic" and "modern" art in our own culture, but fundamental. Therefore the successful student of African tribal art must somehow become a "man of two worlds": he cannot and should not entirely put aside the outlook and critical apparatus of our own civilization, but he can and must adopt also the philosophical basis and aesthetic premises of tribal art, in which precise measurements and precisely realistic representations are not only meaningless but inartistic. It may be well before we leave this subject to make it clear that I neither hold African art to be better than European because its ontological basis is dynamic rather than static, nor European better than African because the one is characteristic of "higher" civilization, the other of tribal culture. Nor do I suggest for a moment that the African mind is by nature different from ours; the differences which we have noted are in my view historical, not racial.

Historical Methods of Study

Let us now proceed to consider some of the varied methods of study which ought to form part of a discipline of tribal art studies. It will be convenient first to dispose of historical or diachronic studies, and that rather briefly, because I shall have occasion to return to them in more detail in another lecture.

These studies seek to determine dates, relative or absolute, stylistic successions, the origins of art styles and forms, and the outside influences which have contributed to their development. They are pursued chiefly through archaeological means, but unfortunately there has been remarkably little systematic excavation yet in those parts of Africa which have produced sculpture; moreover, stratigraphy — the study of superimposed soil layers and their contents — has proved of little avail in practice owing to the lie of the land and the practices of the inhabitants (who scoop their houses up from the surrounding soil, to which they revert in a very few years). But more excavation may still bring good stratigraphical evidence to light. Absolute dating — in terms of years — may sometimes be achieved by the radiocarbon method developed at Chicago, and we are at present awaiting results from the testing of fossil trees found

in association with terracottas of the Nok Culture of Northern Nigeria, which geological evidence puts shortly before Christ, making it the earli-

est African sculpture vet dated.

We have at present to rely largely on the internal evidence of the antiquities themselves, supported sometimes, as especially at Benin, by evidence from oral traditions. A great deal can be done by these means, but though we can set up reasonably convincing hypothetical successions and stylistic classifications, we cannot vet offer more than the most tentative solutions to such problems as the origins of the naturalistic art of Ife or whether Negro art is of greater antiquity than, say, Egyptian art. We must never forget, too, that most African sculpture is, and probably has always been, in perishable wood. It is, however, of great importance that we should persevere with these studies in the reconstruction of art history, not least for the light which they can throw on the relative importance of traditionalism and individualism in recent art. There is immense scope for archaeological research in West Africa, and we may be sure that as new techniques are developed, and old ones more fully exploited, real and visible progress will be made in the next few years towards the establishment of a coherent history of African art.

Primary or Field Studies

Our main purpose now is to survey the ways in which we can usefully study the more recent art of Africa, and this in the main means wood sculpture of the last hundred years or so. I think that it will be most convenient if we classify these studies into two groups — primary studies, by which I mean direct research carried out in the field, and secondary studies, that is, those which are carried out elsewhere, for example in museums and university departments, using as their raw material the results of primary studies, and the specimens which are to be found in great quantities in museum and private collections throughout the world, some of them well documented, in which case they may be regarded as primary evidence, a much greater part of them undocumented, so that only their internal evidence survives.

The study of artists in the field. All forms of cultural anthropology, including the morphological or technological study of objects of material culture, are in the last resort studies of human behavior. The study of artists is, I suppose, the ultimate purpose of research in African art, and if in field studies we could learn all that there is to know about African artists, then there would be little or no need for other methods of study. But what can still be learnt from the carvers themselves has been reduced by time and the advance of civilization to a rather small compass. As

with the Sibvlline books in early Rome, this shrinking of the source material only enhances the need and urgency of collecting it. There are a good many traditional carvers still working in Africa, though not in all the tribes which were well known in the past for their art. Many of them have been to a greater or less extent affected by contact with western civilization, some having become largely dependent on a European clientèle for their livelihood, and of these an excellent example is the famous Yoruba carver Bamgboye, whom I visited at his home at the village of Odo-Owa in north-east Yorubaland; on the evidence of the works of his prime, twenty-five years ago, we must account him a great artist as well as a fine craftsman. The corruption of his style during the late thirties was due not to the crude onslaught of our materialistic civilization but to an enlightened if misguided attempt by British educationalists to harness his genius for the teaching of art in a government school; since then his work has consisted of a long series of barren exercises in technique, and in a direct copy which he made three years ago from one of his finest large works exaggerations of style and finish have wholly supplanted the deep feeling, internal coherence and aesthetic propriety of the original. Only five or six miles away from him at Osi lived until his death last year at the age of about seventy-five another great carver, Arowogun, whose works, in a style quite different from Bamgboye's though within the same framework of conventions, are still to be seen in many villages. He retained his full mastery and unerring boldness of line and form to the end, the major and minor works of his last three years being indistinguishable from those of his early prime.

There is clearly great scope for anthropological and aesthetic research in cases like both of these. But Arowogun is dead, and much of the art history of the Osi school of carvers has undoubtedly died with him. We may still reconstruct it in part with the help of younger carvers and other inhabitants of the village and of the surrounding district; but the collection of such material, if it is to give a true account of the spiritual aspects of the art as well as the material ones, cannot be accomplished in short periods of acquaintance such as are adequate for material-culture studies. Training calculated to draw the full benefit from such field studies hardly yet exists, and there is very little time left to develop it. Africans make less effort than we do to put their aesthetic ideas into words — and in this they are not artistically less advanced but simply more realistic than ourselves—; the inquirer who tries to persuade them to do so must have a critical judgment of a high order and considerable experience or understanding of the tribal habits of mind. It is very easy,

as I have found to my pain, to come away from an hour's talk with a master carver with an impressive fund of "knowledge" which another hour's talk would almost wholly undo. The capacity to destroy his own work cheerfully is indeed the most important and most neglected qualification of the good field worker.

The study of works of art in the field. Somewhat less rigorous training is required for the field study of works of art when the artist is not available for direct study, and even the ordinary traveller may with the help of a camera collect valuable information. Good photographs are often hardly less useful to the comparative student than the objects themselves, and since the acquisition of carvings, unless they be freshly made, is generally a lengthy business the field student is probably better employed in expanding and documenting his photographic collection, especially as most of the African territories now rightly restrict the export of their works of art. The photographs must of course be properly documented with the name of the village and of the carver and any other available information about the use, function, age, etc., of the carvings. Patient inquiry will usually elicit such information, for the carvings themselves do not very often outlast the memories of their makers among the present inhabitants. If it were possible to make such documented photographic records of all the millions of traditional carvings still extant in West Africa, I think that it would be possible by reference to them to identify nearly all the thousands of undocumented works in European and American museums and collections, and to assign them not only to their districts but to their carvers. Even after a few weeks in Nigeria, I found that I could identify the carvers of several pieces which had been in the British Museum for a good many years; and what is more important I found that I could after a little practice distinguish at sight in the field the works of a particular artist, whereas if I had found the same works undocumented in museums, it would have been difficult to tell whether the style was that of a single carver or of all the carvers of a village or district. It is on such records that the secondary studies to which I shall refer later can most usefully draw for their raw material; and I need hardly say that their publication (as in Raymond Lecoq's Les Bamiléké) is of far greater value than the personal anthologies of African art to which we have lately become accustomed.

Tribal art in its relation to ecology, economics and society. Field studies must take account of tribal art and artists not only in themselves but also in relation to their environment in the broadest sense: this will include the geological formation, flora and fauna of the locality, but also

the racial and cultural characteristics of the people and their economic and social institutions. All these have or may have their effects, more or less direct, upon the art; and it is essential, if our discipline is to be a sound one, that correlations of this kind should be based on field work and not on a priori conjecture of the kind which fills most existing books on African art. The well-known cliché according to which the savannah and the rain forest produce fundamentally different and even opposite kinds of art loses most of its meaning when one seeks to apply it in the field instead of on a small-scale map. The knowledge and use of botany among carvers and the conditioning effects of the size of suitable trees are valuable and neglected lines of study. The economics of carving are of great importance in any study bearing on the survival value of tribal art, and distortion of the economy by European trade or patronage commonly precipitates art's decline. For the importance of social institutions in relation to art, we need only compare the art of the Ashanti, Yoruba and Bushongo on the one hand, with their divine kingship and complex stratified society, and that of the Ibo, the Tiv and the Dan, organized in much smaller units, on the other. The social functions of art are particularly noticeable in the secret societies which occur among so many tribes, and some studies in this field have been carried out by social anthropologists; but it is not very satisfactory to isolate a minor aspect of art in this way, and the resulting conclusions would probably have to be modified in many respects if the art were first studied on a fully comprehensive basis.

The religious and philosophical basis of tribal art. Of all forms of field study of African art, the most difficult, the least often attempted, and yet perhaps the most urgent, is that which seeks to define its religious and philosophical basis and content. One obstacle lies in the fact that anthropologists are only gradually progressing beyond the crude concept of animism, a fair enough working theory in the early days of anthropology when primitive religion seemed to be a miscellaneous congeries of superstitious beliefs about things, comparable to the vestigial superstitions fossilized in our own culture; the Victorian doctrine of progress imposed the view of the primitives as groping through a mass of childlike errors towards the light of the rationalistic life, and the idea that these apparently irrational customs were in fact manifestations of an internally coherent and viable philosophy, flourishing as our own was not, would have seemed incomprehensible because of its implication that the primitives had retained something of value which our progressive civilization had lost. The weakness of this philosophy, or these philosophies, was

that though they purported to explain the whole universe in terms of force which could be influenced by men through tribal rituals — hostile tribes being regarded as inferior beings of more recent origin and worshipping false and useless gods -, they manifestly did not apply to the white man, whose presence and power were thus a living disproof of the tribal belief systems. The consequent disintegration of these probably explains the gradual deterioration of both craftsmanship and artistry which is often to be observed in the works of three generations of a family of African carvers. It is also largely responsible for the difficulties inherent in the scientific study of tribal philosophies; even if he can find an "unspoilt" tribe, the investigator himself necessarily introduces an element of distortion into the system. It is a well-known axiom that ritual outlives belief, and informants commonly give incomplete or conflicting explanations of traditional practices, so that a large element of conjecture is involved in their interpretation. For anyone studying the religious basis of the art associated with the Ogboni Society among the Yoruba, the peculiar Abraxas-like figure carved in relief on the big drums, with mudfish for legs which are grasped in his hands, is clearly of the greatest importance; but its meaning seems to be nowhere remembered, and in one place a degenerate example was described to me as representing a kind of frog, while in another a recent carver had corrupted it into a figure of a man holding two dane-guns at arm's length. Among the Ashanti in the Gold Coast certain brass weights bear geometrical patterns in relief which certainly once had precise symbolical significance deriving from philosophical concepts of great importance in the tribal life; but in recent times at least these patterns appear to have been combined arbitrarily for their own sake at the whim of the artist, and no reason can be given for the occurrence of a pattern in a particular place.

But we cannot pursue this great subject now. Its difficulty should be a challenge rather than a deterrent to our best field workers, and they may be inspired by the hope that a successful study of the philosophical background of art in a tribal society may contribute usefully to the exploration of such mysteries, neglected enough in all conscience, in our

own civilization.

Secondary Studies

We come now to the consideration of secondary studies — those which consist in the interpretation of data and works of art already collected in what I have called the primary or field studies. The word "secondary" does not of course connote any inferiority; on the contrary, they belong logically to a higher order in the scientific hierarchy, just as

ethnology, being concerned with the comparative study of cultures, is higher in the scale than ethnography, the descriptive science from which ethnology inductively proceeds. However, in practice the opportunities of error are clearly greater in secondary studies, and the lack of discipline which I have spoken of has made things easy for those who are encouraged rather than embarrassed by the absence of data by which to test their theories. A common and naive fallacy is the subjective interpretation of supposed expressions observed in the faces of African masks and figures: for example, the soapstone figures found in the Kissi country of French Guinea often seem to be grinning broadly, but there is no evidence whatever that humor is intended, any more than in the "smiling" figures of archaic Greece or Mexico. To take a more serious example, the art critic Sir Herbert Read propounded some years ago a classification of tribal art into two groups, correlating abstract styles with supposedly terroristic religions involving human sacrifice, cannibalism and belief in predominantly hostile spirits, and naturalistic styles with religions of sweetness and light. This thesis, conceived strictly a priori, was based on the idea that a cubistic carving of a human head, such as is found among the Ijo of the Niger Delta, was intended to have the same effect on an Ijo which it has on a European brought up on naturalism; but in fact some of the most striking examples are found to represent friendly guardian spirits. And in fact wherever the theory can be tested, it breaks down. Secondary studies should never be thought sufficient in themselves; every opportunity should be sought to check them by primary work, and hypotheses should never be allowed to harden prematurely into dogma. So, though I have here separated primary and secondary studies for convenience of analysis, they must always remain very closely linked if our studies are to become a real discipline.

Stylistic analysis and identification. To a museum curator the most obvious aspect of secondary studies is the identification of specimens, at the request of the public or for his own purposes of acquisition or exhibition. This will necessarily involve the more or less conscious analysis of style. Some curators will select particular features of the object in order to compare them with similar features on the works of tribes known to them; others will make an immediate intuitive appraisal, which can later be backed up by stylistic analysis if necessary. In this they of course show much the same variation as the curators of picture galleries and other authorities on painting.

Stylistic analysis has been most seriously and systematically applied to African art by Professor Frans Olbrechts of Belgium and his school,

and their work has led to great advances in the study of Congo sculpture. The method is based chiefly on the isolation and comparative study of single features such as the form of the mouth, nose or eyes, the treatment of the spine or the position of the hands, and by using well documented specimens as fixed points they are often able to place an undocumented piece in its proper position on the map by an almost mathematical appraisal of its stylistic relations to surrounding groups. This method has been considerably refined since Professor Olbrechts wrote his excellent work, Plastiek van Kongo, in the thirties, but my own feeling is that it does not allow quite enough importance to the peculiarities of the individual carver. It has been my experience, chiefly in Nigeria but to some extent also in the Congo, that stylistic differences between two neighboring carvers of one tribe or sub-tribe may well be greater than those between that tribe or sub-tribe and the next - thus paralleling the finding of physical anthropologists that a greater range of anthropometric variation will be found within a people than between the averages of that people and of its neighbors. The Olbrechts method has in my view a slight tendency to exaggerate the degree of uniformity obtaining within a tribe; however, this tendency is readily corrected by study in the field.

The same techniques which are used by curators to make tribal identifications are of course employed also in distinguishing genuine specimens from fakes or forgeries, and from what I call the *demi-monde* of African art, that is, the degenerate works — though they are sometimes of high craftsmanship — produced for sale to European travellers rather than for the traditional purposes within the indigenous community. We need not concern ourselves with these two kinds of spurious works here, except to note that scope for their detection continues to increase in both

Europe and America.

Evolutionary studies. I have already spoken at some length about the study of tribal art from the point of view of the evolution of design, and have explained that such studies have been but little applied to Africa, chiefly for historical reasons. But they are quite readily applicable there and to sculptural as well as decorative design. Owing to the prevalence of the apprenticeship system, the line of development is normally within the family or the workshop, and the material is often present for tracing it through several generations. In the early days of anthropology, evolution meant progress, and it was left to the Diffusionists to draw attention to the part played by stagnation and degeneration in the evolution of design. A master carver of genius may be succeeded by an in-

different artist, who misunderstands and corrupts the master's carving practices, but is in turn succeeded by another good artist, who breathes new life into the corrupt conventions, his work being perhaps as good as but more stylized than that of the first master. The spread of art forms from one tribe to another and their modification in the process are another aspect of evolutionary study for which there is great scope in West Africa.

Technological study. While the technology of African art is best studied in the field, where the artists can be observed, and perhaps filmed, at work, it can also be studied quite profitably in museum collections, especially in the case of works in which the artist has not been concerned in the finishing process to remove the traces of earlier stages of the work. Thus among the Bamileke and other Cameroons tribes, the bold marks of the adze are left visible and the length and curvature of the strokes can be determined. Sometimes technological series are available showing progressive states of the blocking-out and detailed carving of a given type of figure or mask. Again, studies can be readily made in museums of the technique of casting metals by the lost-wax process. The study of the relation between the artist's tools and materials on the one hand and the finished work on the other must form an important part of our discipline. And the light of the sun must often be reckoned in, whether it be regarded as a tool or a material, for to the African artist the use of shadow is as important as the use of space to Henry Moore.

Morphology and anatomy. One of the more instructive aspects of our study is the relation between the morphology of African carvings or castings and the anatomy of the human body. It is easy to form a priori judgments here because of our preconceived notions of this relation in our own civilization, whose art is so closely linked with the use of the artist's model - a wholly unafrican concept. Let us first observe that it is misleading to think of the forms of African sculpture as distortions of the body; the carver does not begin from an idea of a natural human body and introduce distortions in the interests of art — and much less, of course, because he does not know any better. It would be much truer to say that he begins from a minimal, germinal concept of the body - the simplest recognizable idea of a body -, and that his sculpture is an artistic development from, or series of harmonious variations upon, this concept; he is working outwards from this germ, not inwards from our mortal envelope. His variations are not always purely abstract, but may take as their subject selected minor features of the body, such as the fingers and toes, the kneecap, the shoulder blades, the breasts male and female, and, among human modifications of the body, tribal scarifications and forms of hairdress. My friend Professor Paul Wingert has drawn attention to the possibility of studying African masks according to the emphasis placed by the sculptor on the bony structure, the muscular complex (or parts of it), or the superficial skin. This distinction I consider to be a valuable methodological tool, although the masks certainly do not all fall neatly into three categories, some showing two or all three of these tendencies, others being generalized in a manner to which this classification is apparently irrelevant.

It is probably true to say that the average tribal African has more empirical knowledge of human anatomy than his fellow in our own compartmentalized civilization: quite apart from the recent prevalence of cannibalism for ritual purposes among many tribes, and for more or less normal dietary purposes in some, they have often had more experience than most of us have of treating their own or each other's wounds and ailments themselves, instead of confiding their anaesthetized bodies to surgeons. The human skull especially must have been a commonplace sight in the old days, even for children. Such knowledge is often reflected in art, seldom if ever by direct representation for its own sake, but in artistic stylization which nevertheless implies a deep anatomical insight.

Morphology and mathematics. I believe that the morphology of African sculpture may be usefully studied from a quite different point of view, namely by reference to mathematics. I do not mean to suggest for a moment that the carver is interested in mathematics as such; but he seems to apprehend certain facts of nature which we define mathematically. The most important of these is perhaps the curve of growth, which we call the exponential or logarithmic or equiangular curve. Curves of this kind such as the horns of rams and of antelopes, the tusks of elephants and the shells of snails, are among the most obvious manifestations of growth or increase in the African world, and that their significance is not lost upon the priests and artists is made perfectly plain by the constant use made of these excrescences in art, either by actual incorporation (as when a horn of a buffalo or of a duiker antelope is inserted in the head of a Basonge figure) or by carved representation, or again by the use of a horn or a tusk as the raw material of a carving. Obatala, or Orishanla, one of the great creation gods of the Yoruba, is worshipped in his shrines with offerings of giant snail shells; the trunks of elephants were reserved at Benin for use by the king in the cult of his ancestors,

on which the increase or well-being of the people was supposed to depend; and if specific proof is required of the association by Africans of spirals with increase, we may note that among the Ashanti, a people who have little sculptural but much decorative art, the symbol of birth and growth is a relief spiral which may be either equable or equiangular.

But it is as an integral element of sculptural design that we are here chiefly concerned with the exponential curve. You may recognize the direct use of curved surfaces approximating to this character in the treatment of the face and the body by the sculptors of many tribes. But exponential curves may also be used far more subtly and fundamentally, though unconsciously, in the form of co-ordinates by which we may plot the mathematical relation between the natural subject represented and the form of its artistic representation: for example in certain masks for the Gelede Society among the Yoruba, the natural prognathism of one characteristically Yoruba type of physiognomy is exaggerated and "blown up", so to speak, in a way which could be plotted on a set of flaring exponential co-ordinates, such as may also be used to relate one type of human face, or, for example, one type of fish to another.

The late Sir D'Arcy Thompson, the biologist, says in his great work, Growth and Form, which is indispensable to anyone trying to pursue this line of study, that the exponential always involves a time element, and this observation may be useful to us in trying to understand the dynamic

character of the best African art.

Clearly all sculptures, except possibly mobiles, may be fully described in terms of three dimensions, that is in terms of length, breadth and depth. But I suggest that many tribal sculptures can be regarded as three-dimensional abstracts from four-dimensional concepts, and their elements as a kind of compromise involving selection from the time as well as the three space dimensions. That the idea of growth should be found to run like a leitmotiv through African sculpture is far from surprising in the light of the well-established fact that all, or nearly all, the religious cults of West Africa are concerned with increase, with promoting the enhancement and averting the diminution of the force of the community and of the individual.

> William Fagg The British Museum

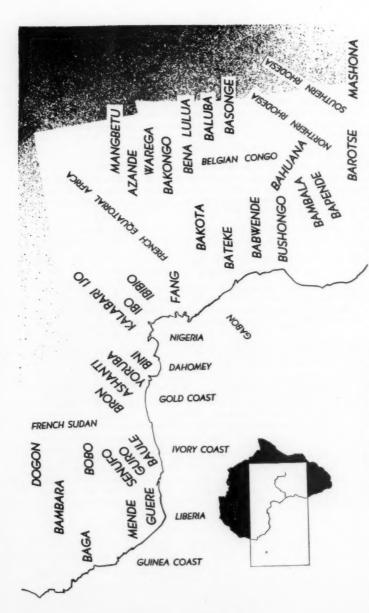
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MAP SHOWING REGIONS AND TRIBES REPRESENTED IN EXHIBITION

Exhibition of African Art

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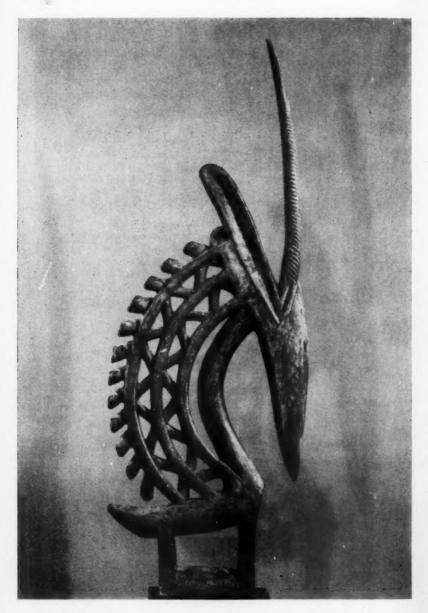
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1. Headdress in Form of Antelope Bambara, French Sudan Wood H. 42¾ in. Lent by Mr. and Mrs. Gustave Schindler, Sands Point, Long Island



DANCE MASK IN FORM OF AN ANIMAL HEAD BAMBARA, FRENCH SUDAN
WOOD H. 14¼ IN. Lent by the Webster Plass Collection, British Museum



3. Helmet Mask Wood H. 14% in.



4. Female Figure
Wood H. 214 in.

Dogon, French Sudan Lent by Mr. and Mrs. Frederick Stafford, New York



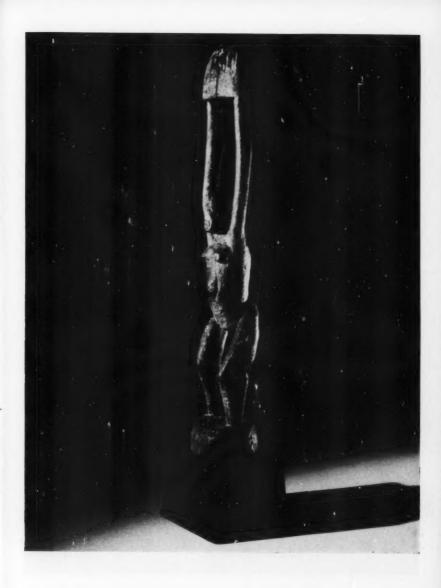
 MASK IN FORM OF BIRD, SURMOUNTED BY FEMALE FIGURE DOGON, FRENCH SUDAN WOOD H. 25½ IN. Lent by Mr. and Mrs. Gustave Schindler, Sands Point, Long Island



5. Mask in Form of Bird, Surmounted by Female Figure. Detail

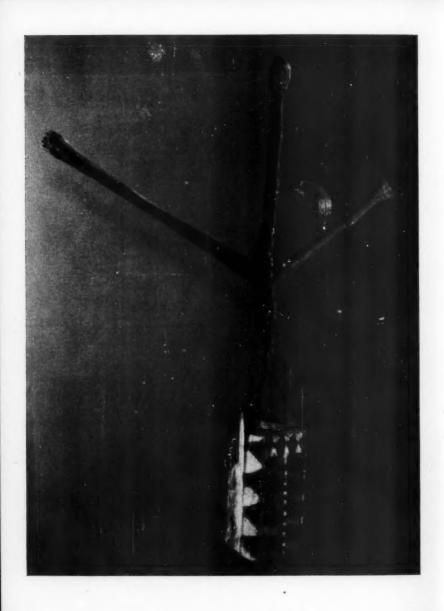


6. Female Figure Dogon, French Sudan Wood. H. 161/6 in. Lent by Mr. and Mrs. Gustave Schindler, Sands Point, Long Island



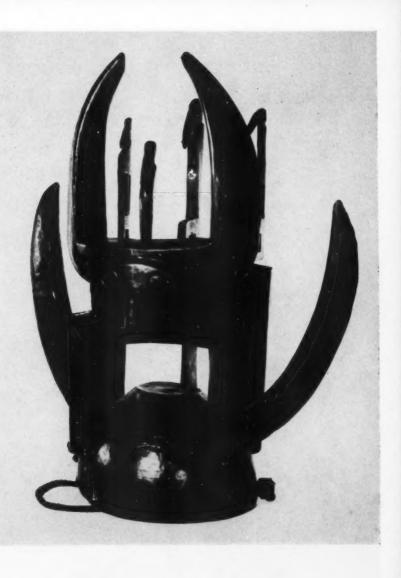
7. Female Figure
Wood H. 16% in.

Docon, French Sudan Lent by Mr. Raymond Wielgus, Chicago



8. Mask Surmounted by Figure with Arms Outstretched Dogon, French Sudan Wood H. 4414 in.

Lent by Mr. J. J. Klejman, New York



9. Helmet Mask Wood H. 2314 in. Senufo, French Sudan Lent by Mr. J. J. Klejman, New York



10. FEMALE BUST

BAGA, FRENCH GUINEA Wood H. 25% IN. Lent by the Webster Plass Collection, British Museum

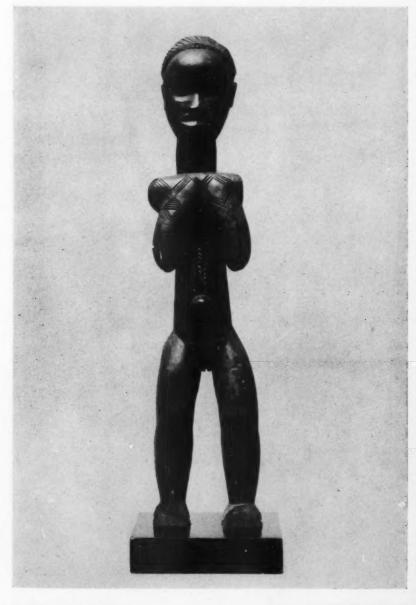


10. Female Bust. Detail



11. HELMET MASK WOOD H. 18 IN.

Mende, Sierra Leone Lent by Mr. J. J. Klejman, New York



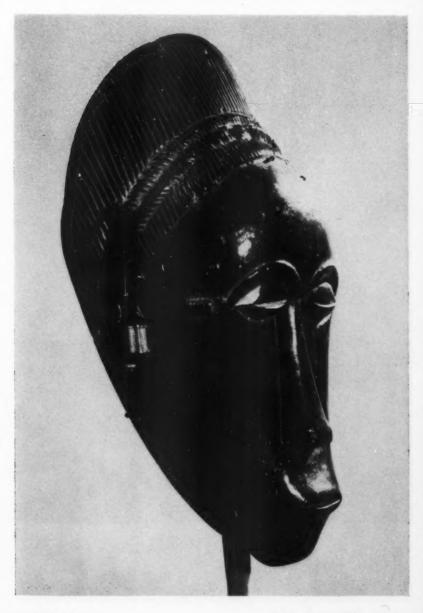
12. Female Fetish Figure Wood H. 27½ in.

Gio, Liberia Allen Memorial Art Museum Collection



13. Mask Wood H. 16% in.

BAULE, WESTERN IVORY COAST Lent by Mr. and Mrs. B. H. Friedman, New York



Mask
 Wood H. 13¾ in. Lent by Mr. and Mrs. Gustave Schindler, Sands Point, Long Island



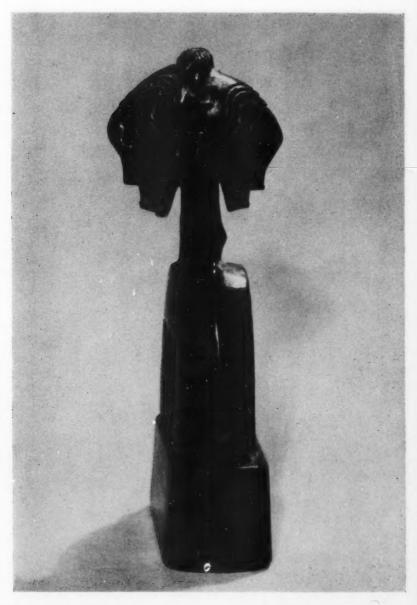
15. Mask
Wood and Brass H. 11½ in.



16. Standing Female Figure Guro, Central Ivory Coast Wood H. 20½ in. Lent by Mr. Robert H. Tannahill, Grosse Pointe Farms, Michigan



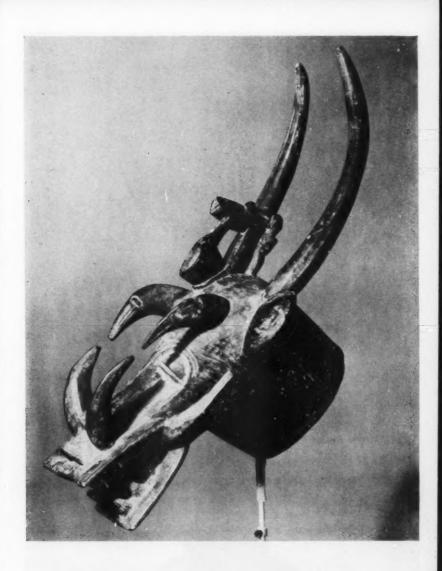
17. Heddle Pulley with Human Head Guro, Central Ivory Coast Wood H. 7 in. Lent by the Webster Plass Collection, British Museum



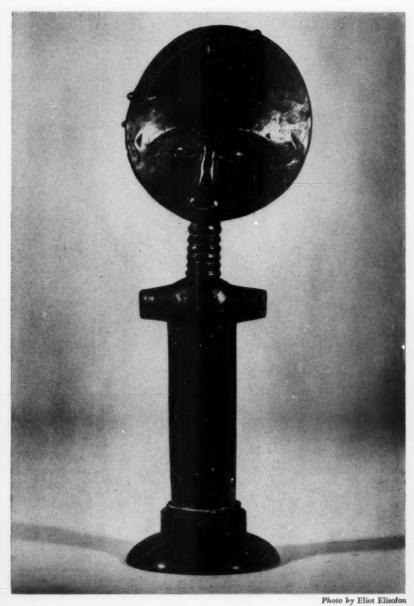
18. Heddle Pulley with Janus Head Guro, Central Ivory Coast
Wood H. 7¼ in. Lent by the Webster Plass Collection, British Museum



19. Dance Mask in Form of Horned Antelope Head Guro, Central Ivory Coast Wood H. 20¹⁴ in. Lent by the Webster Plass Collection, British Museum



20. HELMET MASK WOOD L. 344 IN.



Ashanti, Gold Coast Lent by Mr. and Mrs. Ben Heller, New York

21. DOLL WOOD H. 12% IN.



22. MASK
GOLD H. 3 IN.

ASHANTI, GOLD COAST Lent by Mr. J. J. Klejman, New York



23. TWENTY-SIX GOLD DUST WEIGHTS. FIVE ILLUSTRATED ASHANTI, GOLD COAST
ONE BOX FOR STORING GOLD DUST
BRONZE H. 1 TO 4 IN. L. 2 TO 3½ IN. Lent by Miss Suzanne C. Klejman, New York



23. TWENTY-SIX GOLD DUST WEIGHTS. SIX ILLUSTRATED
ONE BOX FOR STORING GOLD DUST



24. Mask in Form of Bearded Human Face Bron, Gold Coast
Brass H. 7½ in. Lent by the Webster Plass Collection, British Museum



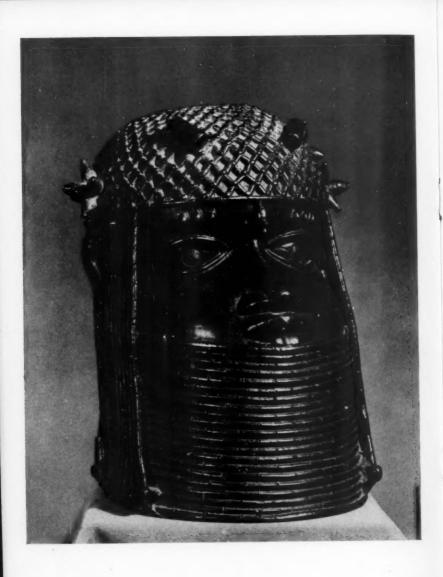
25. Bovine Head Possibly Bron, Gold Coast Ceramic H. 9½ in. Lent by the Baltimore Museum of Art, Wurtzburger Collection



26. Lion Wood L. 21 in.



27. Lion Wood L. 23½ in.



28. Oba (King) of Benin Bronze H. 11 in.



29. Oba (King) of Benin Bronze H. 4¾ in.

BINI, NIGERIA Lent by the Mrs. Webster Plass Collection, New York



30. Rooster Bronze H. 20½ in. BINI, NIGERIA Lent Anonymously



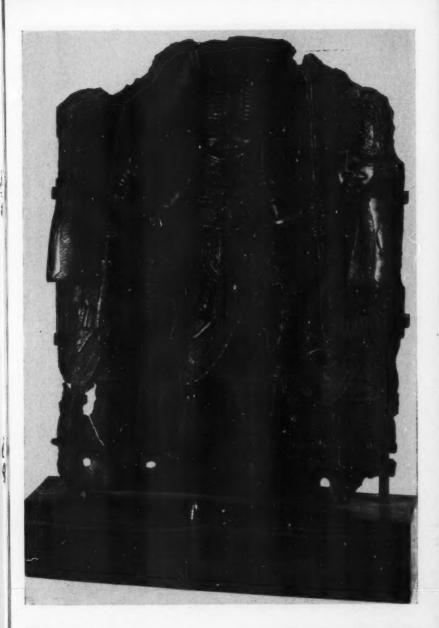
31. FLUTE PLAYER

BINI, NIGERIA Bronze H. 24% in. Lent by Mr. and Mrs. R. Sturgis Ingersoll, Philadelphia



32. Horn Ivory L. 14½ in.

BINI, NIGERIA Lent by Mr. J. J. Klejman, New York



33. Plaque Bronze H. 19½ in.

BINI, NIGERIA Lent by Mr. J. J. Klejman, New York



34. GIRDLE MASK IN FORM OF LEOPARD BRONZE H. 81/4 IN.

BINI, NIGERIA
Allen Memorial Art Museum Collection



35. Head Undetermined Tribe, Nigeria Bronze (or Brass) H. 634 in. Lent by the Webster Plass Collection, British Museum



36. Dance Mask in Form of Human Face

Wood H. 13 in.

Lent by the Webster Plass Collection, British Museum



37. HELMET MASK WOOD H. 18 IN.

RIA

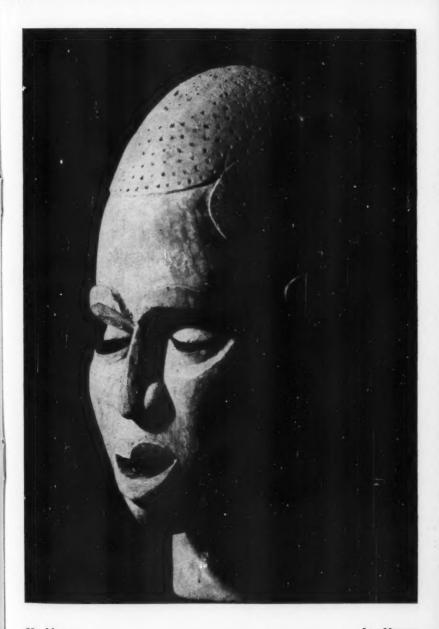
24 993

IBO, NIGERIA Lent by Mr. J. J. Klejman, New York



38. Head with Curled Horns
Wood and antelope skin H. 22% in.

Ibo, Nigeria Lent by Mr. J. J. Klejman, New York



39. Mask Wood H. 23 in.

Ino, Nigeria Lent by the Mrs. Webster Plass Collection, New York



40. Dance Headdress Representing Hippopotamus Head Kalabari Ijo, Nigeria Wood L. 1834 in. Lent by the Webster Plass Collection, British Museum



41. Dance Headdress in Form of Stylized Human Face Kalabari Ijo, Nigeria Wood L. 1134 in. Lent by the Webster Plass Collection, British Museum



42. Head Yoruba of Ife, Nigeria Terra cotta H. 614 in. Lent by Mr. Alastair Bradley Martin, Glen Head, Long Island



43. MOTHER AND CHILD WOOD H. 2734 IN.

YORUBA, NIGERIA Private Collection, New York



44. RATTLE CARVED FROM ELEPHANT TUSK. DETAIL YORUBA, STYLE OF OWO, NIGERIA IVORY L. 17 IN. Lent by the Webster Plass Collection, British Museum



45. IBEJI – TWIN CULT FIGURES
WOOD H. 8¾ IN. EACH

Yoruba, Nigeria Lent by Mr. J. J. Klejman, New York



46. STANDING FEMALE FIGURE WOOD H. 20 IN.

YORUBA, NIGERIA Lent by Mr. and Mrs. E. Clark Stillman, New York



46. STANDING FEMALE FIGURE. DETAIL



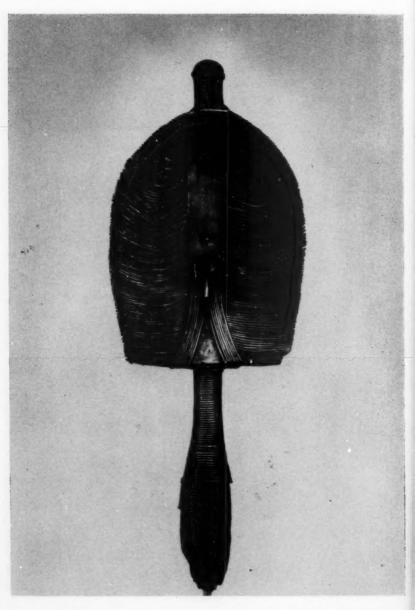
47. ROYAL CUP WITH COVER

YORUBA OR BINI, NIGERIA

IVORY H. 13¼ IN. Lent by Mr. and Mrs. Gustave Schindler, Sands Point, Long Island



48. Mask
Wood H. 24 IN. Lent by Mr. and Mrs. Gustave Schindler, Sands Point, Long Island



49. Funerary Figure METAL AND WOOD H. 24 IN. Lent by Mr. and Mrs. Frederick Stafford, New York

BAROTA (OSSYEBA), GABON



50. Funerary Figure

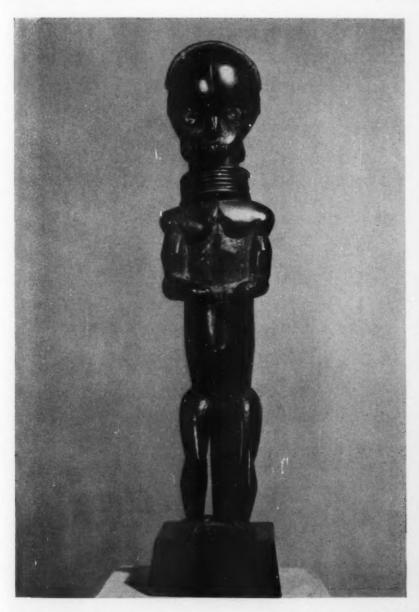
BAKOTA, GABON METAL AND WOOD H. 15% IN. Lent by Mr. Louis E. Stern, New York





51. Horn Ivory L. 1714 in.

FANG, GABON Lent by Mr. J. J. Klejman, New York



52. Male Figure Wood H. 21¼ in.

Fang, Gabon Lent by Mr. D. U. Herrmann, New York



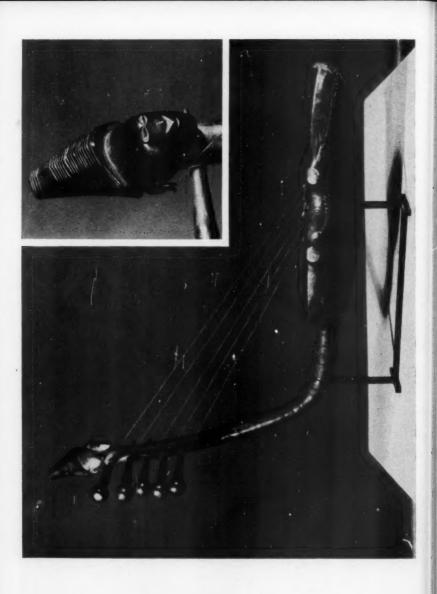
53. ANCESTRAL FIGURE WOOD H. 23 IN.

FANG, GABON Lent by Mr. J. J. Sweeney, New York



54. Mask Wood H. 16 in.

M'Pongwe, Gabon Lent by Mr. J. J. Klejman, New York



55. Harp Wood and skin L. 33¾ in.

Azande, Belgian Congo Lent by Mr. J. J. Klejman, New York



56. Standing Figure Wood H 834 in.

BABWENDE, BELGIAN CONGO Lent by Mr. and Mrs. E. Clark Stillman, New York



57. STANDING WOMAN WOOD H. 7 IN.

BABWENDE, BELGIAN CONGO Lent by the Webster Plass Collection, British Museum



58. Female Amulet Figure

BAHUANA, BELGIAN CONGO BONE H. 334 IN. Lent by Mr. and Mrs. E. Clark Stillman, New York



59. Fetish Figure with Mirror Wood H. 10 in.

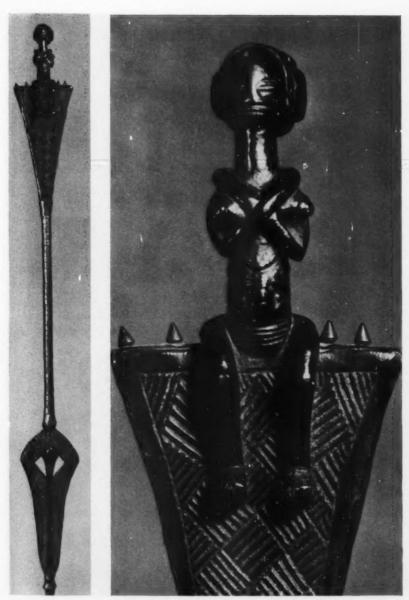
BARONGO, BELGIAN CONGO Lent by Mr. J. J. Klejman, New York



60. CHIEF'S STAFF WITH KNEELING FEMALE FIGURE BAKONGO, BELGIAN CONGO WOOD WITH METAL TIP L. 55 IN. Lent by Mr. and Mrs. E. Clark Stillman, New York



61. CHIEF'S STAFF WITH SEATED FEMALE FIGURE AND CHILD BAKONGO, BELGIAN CONGO WOOD WITH METAL TIP L. 56 IN. Lent by Mr. and Mrs. E. Clark Stillman, New York

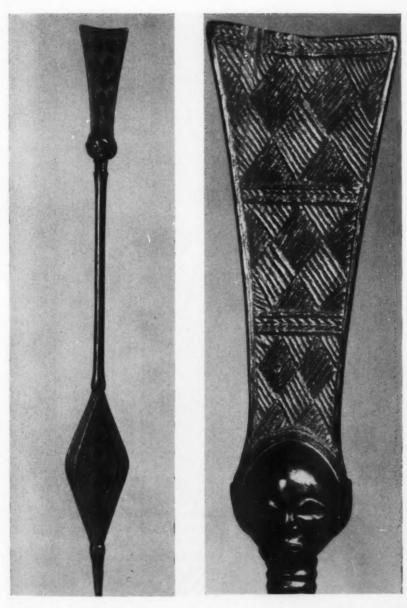


62. Chief's Staff with Seated Female Figure Baluba, Belgian Congo Wood with copper binding and metal tip L. 60 in.

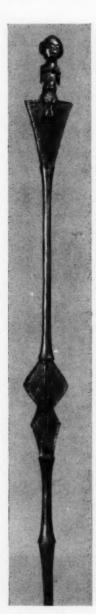
Lent by Mr. and Mrs. E. Clark Stillman, New York



63. CHIEF'S STAFF WITH STANDING MALE AND FEMALE FIGURES BALUBA, BELGIAN CONGO WOOD WITH METAL TIP L. 55 IN. Lent by Mr. and Mrs. E. Clark Stillman, New York



64. Chief's Staff with Head Baluba, Belgian Congo Wood with metal tip L. 53 in. Lent by Mr. and Mrs. E. Clark Stillman, New York





65. CHIEF'S STAFF WITH SEATED FEMALE FIGURE

BALUBA, BELGIAN CONGO

WOOD L. 52 IN.

Lent by Mr. and Mrs. E. Clark Stillman, New York



66. Mask Wood H. 14½ in. BALUBA, BELGIAN CONGO Private Collection, New York



67. HEADREST WITH KNEELING MALE AND FEMALE FIGURES BALUBA, BELGIAN CONGO WOOD H. 7 IN.

Lent by Mr. and Mrs. E. Clark Stillman, New York



68. Stool Supported by Seated Female Figure Baluba, Belgian Congo Wood H. 16 in. Lent by Mr. and Mrs. E. Clark Stillman, New York



68. Stool Supported by Seated Female Figure. Detail



69. Standing Female Figure Wood H. 10¼ in.

BAMBALA, BELGIAN CONGO Lent by Mr. and Mrs. E. Clark Stillman, New York



70. Half Figure Wood H. 12½ in.

BAPENDE, BELGIAN CONGO Lent by Mr. and Mrs. E. Clark Stillman, New York



71. MASK WOOD H. 12 IN.

Bapende, Belgian Congo Allen Memorial Art Museum Collection



72. Cup in Form of Head Wood H. 5¾ in.

BAPENDE, BELGIAN CONGO Lent by Mr. and Mrs. E. Clark Stillman, New York

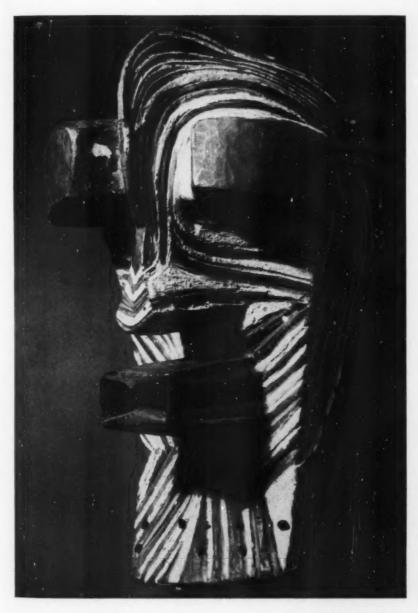


72. CUP IN FORM OF HEAD



73. Dance Mask Wood H. 1434 in.

Basonge, Belgian Congo Lent by the Webster Plass Collection, British Museum



74. MASK WOOD H. 1934 IN.

Basonge, Belgian Congo Lent by Mr. and Mrs. Bernard Reis, New York



75. Standing Female Figure Wood H. 9 in.

BATEKE, BELGIAN CONGO Lent by Mr. and Mrs. E. Clark Stillman, New York





76. Figure
Wood H. 16¾ in.

Bena Lulua, Belgian Congo Lent by the Webster Plass Collection, British Museum



77. Sceptre: Standing Male Figure

Wood H. 12½ in.

Bena Lulua, Belgian Congo

Lent by Mr. and Mrs. E. Clark Stillman, New York



78. SQUATTING FIGURE WITH HEAD IN HANDS BENA LULUA, BELGIAN CONGO WOOD H. 4³⁴ IN. Lent by Mr. and Mrs. E. Clark Stillman, New York



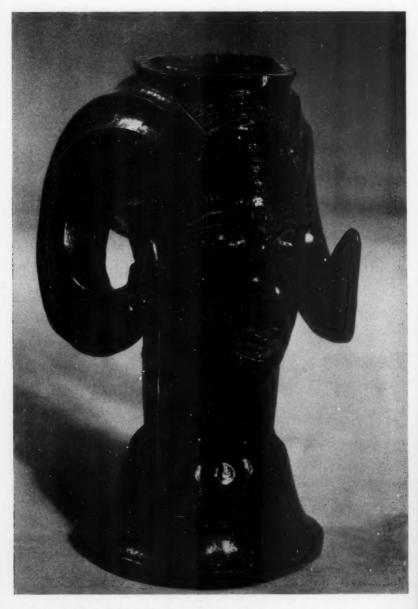
77. Sceptre: Standing Male Figure

Wood H. 12½ in.

Bena Lulua, Belgian Congo
Lent by Mr. and Mrs. E. Clark Stillman, New York



78. Squatting Figure with Head in Hands Bena Lulua, Belgian Congo Wood H. 4^{34} in. Lent by Mr. and Mrs. E. Clark Stillman, New York



Cup in Form of Human Head with Horns of a Ram Bushongo, Belgian Congo
 Wood H. 8 in. Lent by the Webster Plass Collection, British Museum



80. Cosmetic Box

Bushongo, Belgian Congo Wood L. 8½ IN. Lent by the Webster Plass Collection, British Museum



81. Drum

Bushongo, Belgian Congo
Wood, skin, cloth, with shells H. 16 in.

Lent by Mr. J. J. Klejman, New York



82. Head Surmounting Bark-box Top Mangbetu, Belgian Congo Wood H. 11 in. Lent by Mr. and Mrs. E. Clark Stillman, New York

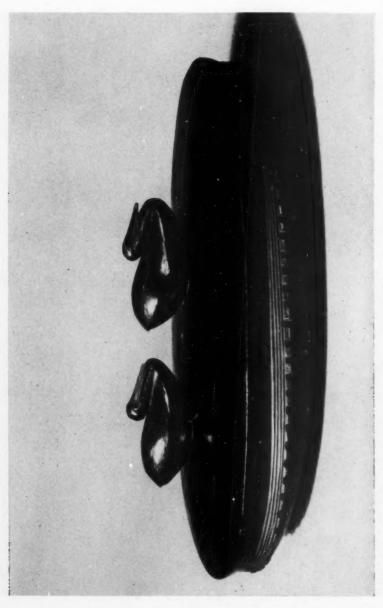


82. HEAD SURMOUNTING BARK-BOX TOP



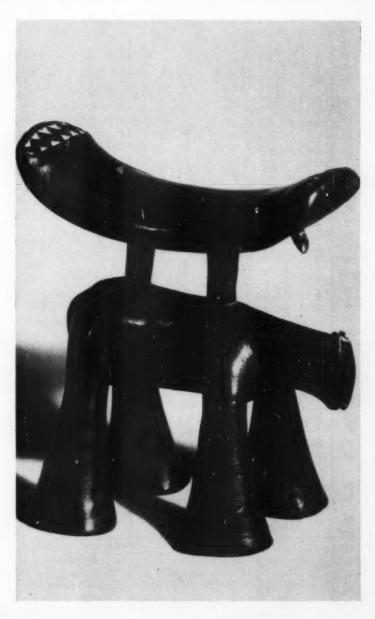
83. Mask

WAREGA, BELGIAN CONGO IVORY H. 51/2 IN. Lent by Mr. and Mrs. E. Clark Stillman, New York



84. ELLIPTICAL DISH WOOD L. 17 IN.

BAROTSE, NORTHERN RHODESIA Lent by the Webster Plass Collection, British Museum



85. Headrest Mashona, Southern Rhodesia Wood H. 61% in. Lent by the Mrs. Webster Plass Collection, New York

MUSEUM CALENDAR, WINTER-SPRING, 1955-1956

	GALLERY I	GALLERY II	GALLERY III	PRINT ROOM	COURT	HELEN WARD MEMORIAL ROOM	OTHER
FEBRUARY	Paintings, 14th to 18th Centuries (Permanent Collection)	Paintings, 19th and 20th Centuries (Permanent Collection)	Paintings, 19th and 20th Conturies (Permanent Collection and Guggenheim Museum Loam)	Creative Jewelry (American Federation of Arts) Swift Collection	African Art (Loan Exhibition)	Textiles from Africa (Loan Exhibition)	Drawings from the Guggenheim Museum Loan (Gallery IV)
мавсн	2	20th Century Watercolors— Guggenheim Museum (until March 21)	2	Swift Collection of American Pattern Glass Goblets	African Art (until March 6) Sculpture (Permanent Collection)	Textiles from Africa (until March 6)	
APRIL	2	Paintings by Italian Children- lent by the Museum of Modern Art, New York	Paintings, 19th and 20th Centuries (Permanent Collection)	2	Sculpture (Permanent Collection)	Costumes from the Helen Ward Memorial Collection	*

* to be announced

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